BEAUTIFUL STORIES FROM SHAKESPEARE

BY

E. NESBIT

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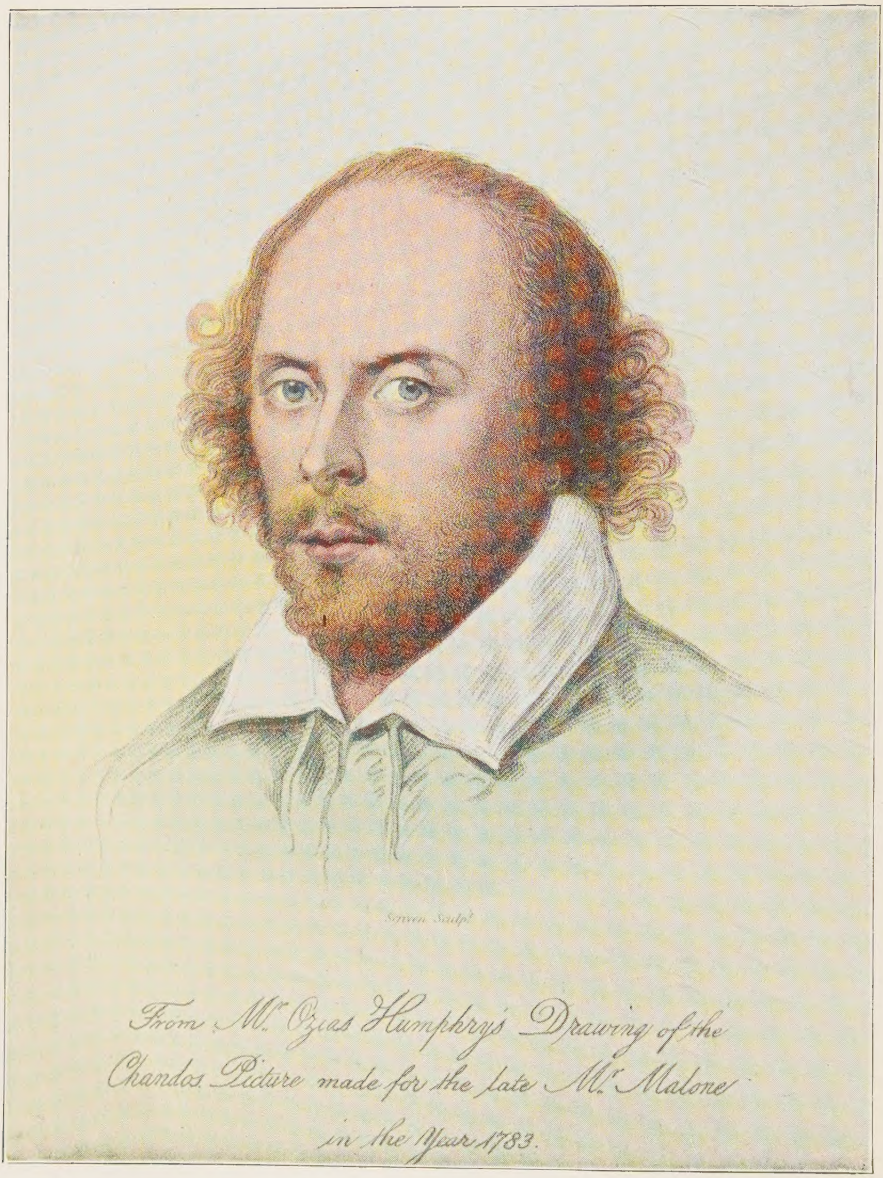

WILLIAM SHAKESPEARE

TWENTY BEAUTIFUL STORIES FROM SHAKESPEARE

A HOME STUDY COURSE

BEING A CHOICE COLLECTION FROM THE WORLD'S GREATEST CLASSIC WRITER

WM. SHAKESPEARE

RETOLD BY

E. NESBIT

BEAUTIFULLY ILLUSTRATED

WITH MANY

NEW COLOR PLATES AND FINE PEN DRAWINGS

BY

MAX BIHN

Edited and arranged by
E. T. ROE, LL.B.

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"It may be said of Shakespeare, that from his works may be collected a system of civil and economical prudence. He has been imitated by all succeeding writers; and it may be doubted whether from all his successors more maxims of theoretical knowledge, or more rules of practical prudence can be collected than he alone has given to his country."— DR SAMUEL JOHNSON.

A BRIEF LIFE OF SHAKESPEARE

In the register of baptisms of the parish church of Stratford-upon-Avon, a market town in Warwickshire, England, appears, under date of April 26, 1564, the entry of the baptism of William, the son of John Shakspeare. The entry is in Latin —" Gulielmus filius Johannis Shakspeare."

The date of William Shakespeare's birth has usually been taken as three days before his baptism, but there is certainly no evidence of this fact.

The family name was variously spelled, the dramatist himself not always spelling it in the same way. While in the baptismal record the name is spelled " Shakspeare," in several authentic autographs of the dramatist it reads " Shakspere," and in the first edition of his works it is printed " Shakespeare."

Halliwell tells us, that there are not less than thirty-four ways in which the various members of the Shakespeare family wrote the name, and in the council-book of the cor-

was born three sons and a daughter. For ten or twelve years at least, after Shakespeare's birth his father continued to be in easy circumstances. In the year 1568 he was the high bailiff or chief magistrate of Stratford, and for many years afterwards he held the position of alderman as he had done for three years before. To the completion of his tenth year, therefore, it is natural to suppose that William Shakespeare would get the best education that Stratford could afford. The free school of the town was open to all boys, and like all the grammar-schools of that time, was under the direction of men who, as graduates of the universities, were qualified to diffuse that sound scholarship which was once the boast of England. There is no record of Shakespeare's having been at this school, but there can be no rational doubt that he was educated there. His father could not have procured for him a better education anywhere. To those who have studied Shakespeare's works without being influenced by the old traditional theory that he had received a very narrow education, they abound with evidences that he must have been solidly grounded in the learning, properly so called, was taught in the grammar schools.

There are local associations connected with Stratford

Shakespeare's younger daughter, Judith, on the 10th of February, 1616, married a Stratford gentleman named Thomas Quincy, by whom she had three sons, all of whom died, however, without issue. There are thus no direct descendants of Shakespeare.

Shakespeare's fellow-actors, fellow-dramatists, and those who knew him in other ways, agree in expressing not only admiration of his genius, but their respect and love for the man. Ben Jonson said, "I love the man, and do honor his memory, on this side idolatry, as much as any. He was indeed honest, and of an open and free nature." He was buried on the second day after his death, on the north side of the chancel of Stratford church. Over his grave there is a flat stone with this inscription, said to have been written by himself:

Good friend for Jesus sake forbeare
To digg the dust encloasèd heare:
Blest be y^{e} man y^{t} spares these stones,
And curst be he y^{t} moves my bones.

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TITANIA AND THE CLOWN

A MIDSUMMER NIGHT'S DREAM

HERMIA and Lysander were lovers; but Hermia's father wished her to marry another man, named Demetrius.

Now, in Athens, where they lived, there was a wicked law, by which any girl who refused to marry according to her father's wishes, might be put to death. Hermia's father was so angry with her for refusing to do as he wished, that he actually brought her before the Duke of Athens to ask that she might be killed, if she still refused to obey him. The Duke gave her four days to think about it, and, at the end of that time, if she still refused to marry Demetrius, she would have to die.

Lysander of course was nearly mad with grief, and the best thing to do seemed to him for Hermia to run away to his aunt's house at a place beyond the reach of that cruel law; and there he would come

TITANIA:
THE QUEEN OF
THE FAIRIES.

to her and marry her. But before she started, she told her friend, Helena, what she was going to do.

Helena had been Demetrius' sweetheart long before his marriage with Hermia had been thought of, and being very silly, like all jealous people, she could not see that it was not poor Hermia's fault that Demetrius wished to marry her instead of his own lady, Helena. She knew that if she told Demetrius that Hermia was

Then said the Queen, "And I will wind thee in my arms."

And so when Oberon came along he found his beautiful Queen lavishing kisses and endearments on a clown with a donkey's head.

TITANIA PLACED UNDER A SPELL.

And before he released her from the enchantment, he persuaded her to give him the little Indian boy he so much desired to have. Then he took pity on her, and threw some juice of the disenchanting

PROSPERO, the Duke of Milan, was a learned and studious man, who lived among his books, leaving the management of his dukedom to his brother Antonio, in whom indeed he had complete trust. But that trust was ill-rewarded, for Antonio wanted to wear the duke's crown himself, and, to gain his ends, would have killed his brother but for the love the people bore him. However, with the help of Prospero's great enemy, Alonso, King of Naples, he managed to get into his hands the dukedom with all its honor, power, and riches. For they took Prospero to sea, and when they were far away from land, forced him into a little boat with

FERDINAND AND MIRANDA

Nor did he attempt to hide the passion which she inspired in him, for scarcely had they exchanged half a dozen sentences, before he vowed to make her his queen if she were willing. But Prospero, though secretly delighted, pretended wrath.

"You come here as a spy," he said to Ferdinand. "I will manacle your neck and feet together, and you shall feed on fresh water mussels, withered roots and husk, and have sea-water to drink. Follow."

PRINCE FERDINAND SEES MIRANDA.

"No," said Ferdinand, and drew his sword. But on the instant Prospero charmed him so that he stood there like a statue, still as stone; and Miranda in terror prayed her father to have mercy on her lover. But he harshly refused her, and made Ferdinand follow him to his cell. There he set the Prince to

ROSALIND AND CELIA.

AS YOU LIKE IT

THERE was once a wicked Duke named Frederick, who took the dukedom that should have belonged to his brother, sending him into exile. His brother went into the Forest of Arden, where he lived the life of a bold forester, as Robin Hood did in Sherwood Forest in merry England.

"You must leave the Court at once," he said to Rosalind. "Why?" she asked.

"Never mind why," answered the Duke, "you are banished. If within ten days you are found within twenty miles of my Court, you die."

ROSALIND GIVES ORLANDO A CHAIN.

So Rosalind set out to seek her father, the banished Duke, in the Forest of Arden. Celia loved her too much to let her go alone, and as it was rather a dangerous journey, Rosalind, being the taller, dressed up as a young countryman, and her cousin as a country girl, and Rosalind said that she would

Orlando confessed that he was the foolish lover, and Rosalind said—"If you will come and see me every day, I will pretend to be Rosalind, and I will take her part, and be wayward and contrary, as is the way of women, till I make you ashamed of your folly in loving her."

And so every day he went to her house, and took a pleasure in saying to her all the pretty things he would have said to Rosalind; and she had the fine and secret joy of knowing that all his love-words came to the right ears. Thus many days passed pleasantly away.

One morning, as Orlando was going to visit Ganymede, he saw a man asleep on the ground, and that there was a lioness crouching near, waiting for the man who was asleep to wake: for they say that lions will not prey on anything that is dead or sleeping. Then Orlando looked at the man, and saw that it was his wicked brother, Oliver, who had tried to take his life. He fought with the lioness and killed her, and saved his brother's life.

While Orlando was fighting the lioness, Oliver woke to see his brother, whom he had treated so

PRINCE FLORIZEL AND PERDITA

LEFT ON THE SEA-COAST.

THE WINTER'S TALE

LEONTES was the King of Sicily, and his dearest friend was Polixenes, King of Bohemia. They had been brought up together, and only separated when they reached man's estate and each had to go and rule over his kingdom. After many years, when each was married and had a son, Polixenes came to stay with Leontes in Sicily.

Leontes was a violent-tempered man and rather silly, and he took it into his stupid head that his wife, Hermione, liked Polixenes better than she did him,

Now Leontes' eyes were at last opened to his folly. His Queen was dead, and the little daughter who might have been a comfort to him he had sent away to be the prey of wolves and kites. Life had nothing left for him now. He gave himself up to his grief, and passed many sad years in prayer and remorse.

THE KING WOULD NOT LOOK.

The baby Princess was left on the sea-coast of Bohemia, the very kingdom where Polixenes reigned. Paulina's husband never went home to tell Leontes where he had left the baby; for as he was going back to the ship, he met a bear and was torn to pieces. So there was an end of him.

But the poor deserted little baby was found by a

"Whatever you can make her do, I am content to look on," said the King.

And then, all folks there admiring and beholding, the statue moved from its pedestal, and came down the steps and put its arms round the King's neck, and he held her face and kissed her many times, for this was no statue, but the real living Queen Hermione herself. She had lived hidden, by Paulina's kind-

HERMIONE.

CORDELIA AND THE KING OF FRANCE.

KING LEAR

KING LEAR was old and tired. He was aweary of the business of his kingdom, and wished only to end his days quietly near his three daughters. Two of his daughters were married to the Dukes of Albany and Cornwall; and the Duke of Burgundy and the King of France were both suitors for the hand of Cordelia, his youngest daughter.

Lear called his three daughters together, and told them that he proposed to divide his kingdom between

man, and had not known how wicked his wife was, heard the truth of the whole story; and when Goneril found that her husband knew her for the wicked woman she was, she killed herself, having a little time before given a deadly poison to her sister, Regan, out of a spirit of jealousy.

Cordelia in Prison.

But they had arranged that Cordelia should be hanged in prison, and though the Duke of Albany sent messengers at once, it was too late. The old King came staggering into the tent of the Duke of Albany, carrying the body of his dear daughter Cordelia in his arms.

And soon after, with words of love for her upon his lips, he fell with her still in his arms, and died.

VIOLA AND THE CAPTAIN.

TWELFTH NIGHT

ORSINO, the Duke of Illyria, was deeply in love with a beautiful Countess named Olivia. Yet was all his love in vain, for she disdained his suit; and when her brother died, she sent back a messenger from the Duke, bidding him tell his master that for seven years she would not let the very air behold her face, but that, like a nun, she would walk veiled; and all this for the sake of a dead brother's love, which she would keep fresh and lasting in her sad remembrance.

first she sympathized very truly with him, but soon her sympathy grew to love. At last it occurred to Orsino that his hopeless love-suit might prosper better if he sent this pretty lad to woo Olivia for

VIOLA AS "CESARIO" MEETS OLIVIA.

him. Viola unwillingly went on this errand, but when she came to the house, Malvolio, Olivia's steward, a vain, officious man, sick, as his mistress told him, of self-love, forbade the messenger admittance.

Claudio and Hero.

MUCH ADO ABOUT NOTHING

IN Sicily is a town called Messina, which is the scene of a curious storm in a teacup that raged several hundred years ago.

It began with sunshine. Don Pedro, Prince of Arragon, in Spain, had gained so complete a victory over his foes that the very land whence they came is forgotten. Feeling happy and playful after the fatigues of war, Don Pedro came for a

masked) were having a brisk exchange of opinions.

"Did Benedick ever make you laugh?" asked she.

"Who is Benedick?" he inquired.

"A Prince's jester," replied Beatrice, and she spoke so sharply that "I would not marry her," he declared afterwards, "if her estate were the Garden of Eden."

But the principal speaker at the masquerade was neither Beatrice nor Benedick. It was Don Pedro, who carried out his plan to the letter, and brought the light back to Claudio's face in a twinkling, by appearing before him with Leonato and Hero, and saying, "Claudio, when would you like to go to church?"

"To-morrow," was the prompt answer. "Time goes on crutches till I marry Hero."

"Give her a week, my dear son," said Leonato, and Claudio's heart thumped with joy.

"And now," said the amiable Don Pedro, "we must find a wife for Signor Benedick. It is a task for Hercules."

"I will help you," said Leonato, "if I have to sit up ten nights."

ROMEO AND TYBALT FIGHT.

ROMEO AND JULIET

ONCE upon a time there lived in Verona two great families named Montagu and Capulet. They were both rich, and I suppose they were as sensible, in most things, as other rich people. But in one thing they were extremely silly. There was an old, old quarrel between the two families, and instead of making it up like reasonable folks, they made a sort of pet of their quarrel, and would not let it die out. So that a Montagu wouldn't speak to a Capulet if he met one in the street—nor a Capulet to a Montagu—or if they did speak, it was to say rude and unpleasant things, which often

ROMEO AND JULIET

her, and kissed her. Just then her mother sent for her, and then Romeo found out that the lady on whom he had set his heart's hopes was Juliet, the daughter of Lord Capulet, his sworn foe. So he

Romeo Discovers Juliet.

went away, sorrowing indeed, but loving her none the less.

Then Juliet said to her nurse:

"Who is that gentleman that would not dance?"

And Romeo said, "In faith I will."

And he carried the dead man into the tomb and laid him by the dear Juliet's side. Then he kneeled by Juliet and spoke to her, and held her in his arms, and kissed her cold lips, believing that she was dead, while all the while she was coming nearer and nearer to the time of her awakening. Then he drank the poison, and died beside his sweetheart and wife.

Romeo Entering the Tomb.

Now came Friar Laurence when it was too late, and saw all that had hap-

PERICLES

PERICLES, the Prince of Tyre, was unfortunate enough to make an enemy of Antiochus, the powerful and wicked King of Antioch; and so great was the danger in which he stood that, on the advice of his trusty counselor, Lord Helicanus, he determined to travel about the world for a time. He came to this decision despite the fact that, by the death of his father, he was now King of Tyre. So he set sail for Tarsus, appointing Helicanus Regent during his absence. That he did wisely in thus leaving his kingdom was soon made clear.

Hardly had he sailed on his voyage, when Lord Thaliard arrived from Antioch with instructions from his royal master to kill Pericles. The faithful Helicanus soon discovered the deadly purpose of this wicked lord, and at once sent messengers to Tarsus to warn the King of the danger which threatened him.

The people of Tarsus were in such poverty and distress that Pericles, feeling that he could find no safe refuge there, put to sea again. But a dreadful storm overtook the ship in which he was, and the good vessel was wrecked, while of all on board only Pericles was saved. Bruised and wet and faint, he was flung upon the cruel rocks on the coast of Pentapolis, the country of the good King Simonides. Worn out as he was, he looked for nothing but death, and that speedily. But some fishermen, coming down to the beach, found him there, and gave him clothes and bade him be of good cheer.

"Thou shalt come home with me," said one of them, "and we will have flesh for holidays, fish for fasting days, and moreo'er, puddings and flapjacks, and thou shalt be welcome."

They told him that on the morrow many princes and knights were going to the King's Court, there to joust and tourney for the love of his daughter, the beautiful Princess Thaisa.

"Did but my fortunes equal my desires," said Pericles, "I'd wish to make one there."

HAMLET

HAMLET was the only son of the King of Denmark. He loved his father and mother dearly—and was happy in the love of a sweet lady named Ophelia. Her father, Polonius, was the King's Chamberlain.

While Hamlet was away studying at Wittenberg, his father died. Young Hamlet hastened home in great grief to hear that a serpent had stung the King, and that he was dead. The young Prince had loved his father so tenderly that you may judge what he felt when he found that the Queen, before yet the King had been laid in the ground a month, had determined to marry again—and to marry the dead King's brother.

Hamlet refused to put off mourning for the wedding.

"It is not only the black I wear on my body," he said, "that proves my loss. I wear mourning in my

Hamlet, bitterly. "My father! We shall not look upon his like again."

"My lord," answered Horatio, "I think I saw him yesternight."

Then, while Hamlet listened in surprise, Horatio told how he, with two gentlemen of the guard, had seen the King's ghost on the battlements. Hamlet went that night, and true enough, at midnight, the ghost of the King, in the armor he had been wont to wear, appeared on the battlements in the chill moonlight. Hamlet was a brave youth. Instead of running away from the ghost he spoke to it—and when it beckoned him he followed it to a quiet place, and there the ghost told him that what he had suspected was true. The wicked Claudius had indeed killed his good brother the King, by

The King's Ghost appears.

bowl of poisoned wine, which he meant to give poor Hamlet when he should grow warm with the sword play, and should call for drink.

So Laertes and Hamlet fought, and Laertes, after some fencing, gave Hamlet a sharp sword thrust. Hamlet, angry at this treachery—for they had been fencing, not as men fight, but as they play—closed with Laertes in a struggle; both dropped their swords, and when they picked them up again, Hamlet, without noticing it, had exchanged his own blunt sword for Laertes' sharp and poisoned one. And with one thrust of it he pierced Laertes, who fell dead by his own treachery.

At this moment the Queen cried out, "The drink, the drink! Oh, my dear Hamlet! I am poisoned!"

She had drunk of the poisoned bowl the King had prepared for Hamlet, and the King saw the Queen, whom, wicked as he was, he really loved, fall dead by his means.

Then Ophelia being dead, and Polonius, and the Queen, and Laertes, and the two courtiers who had been sent to England, Hamlet at last found courage to do the ghost's bidding and avenge his father's

IACHIMO AND IMOGEN.

CYMBELINE

CYMBELINE was the King of Britain. He had three children. The two sons were stolen away from him when they were quite little children, and he was left with only one daughter, Imogen. The King married a second time, and brought up Leonatus, the son of a dear friend, as Imogen's playfellow; and when Leonatus was old enough, Imogen secretly married him. This made the King and Queen very angry, and the King, to punish Leonatus, banished him from Britain.

IMOGEN

that night she went to bed and to sleep. When she was fast asleep, the lid of the trunk opened and a man got out. It was Iachimo. The story about the jewels was as untrue as the rest of the things he had said. He had only wished to get into her room to win his wicked wager. He looked about him and noticed the furniture, and then crept to the side of the bed where Imogen was asleep and took from her arm the gold bracelet which had been the parting gift of her husband. Then he crept back to the trunk, and next morning sailed for Rome.

Iachimo in the Trunk.

When he met Leonatus, he said—

"I have been to Britain and I have won the wager, for your wife no longer thinks about you. She stayed talking with me all one night in her room, which is hung with tapestry and has a carved chimney-piece, and silver andirons in the shape of two winking Cupids."

"I do not believe she has forgotten me; I do not

"Speak," said Cymbeline, "how did you get that diamond?"

Then Iachimo told the whole truth of his villainy. At this, Leonatus was unable to contain himself, and casting aside all thought of disguise, he came forward, cursing himself for his folly in having believed Iachimo's lying story, and calling again and again on his wife whom he believed dead.

IMOGEN AND LEONATUS.

"Oh, Imogen, my love, my life!" he cried. "Oh, Imogen!"

Then Imogen, forgetting she was disguised, cried out, "Peace, my lord—here, here!"

The Three Witches.

MACBETH

WHEN a person is asked to tell the story of Macbeth, he can tell two stories. One is of a man called Macbeth who came to the throne of Scotland by a crime in the year of our Lord 1039, and reigned justly and well, on the whole, for fifteen years or more. This story is part of Scottish history. The other story issues from a place called Imagination; it is gloomy and wonderful, and you shall hear it.

that Duncan must spend a sunless morrow. She meant that Duncan must die, and that the dead are blind. "We will speak further," said Macbeth uneasily, and at night, with his memory full of Duncan's kind words, he would fain have spared his guest.

Lady Macbeth.

"Would you live a coward?" demanded Lady Macbeth, who seems to have thought that morality and cowardice were the same.

"I dare do all that may become a man," replied Macbeth; "who dare do more is none."

"Why did you write that letter to me?" she inquired fiercely, and with bitter words she egged him

THE COMEDY OF ERRORS

ÆGEON was a merchant of Syracuse, which is a seaport in Sicily. His wife was Æmilia, and they were very happy until Ægeon's manager died, and he was obliged to go by himself to a place called Epidamnum on the Adriatic. As soon as she could Æmilia followed him, and after they had been together some time two baby boys were born to them. The babies were exactly alike; even when they were dressed differently they looked the same.

And now you must believe a very strange thing. At the same inn where these children were born, and on the same day, two baby boys were born to a much poorer couple than Æmilia and Ægeon; so poor, indeed, were the parents of these twins that they sold them to the parents of the other twins.

Æmilia was eager to show her children to her friends in Syracuse, and in treacherous weather she and Ægeon and the four babies sailed homewards.

this shame. She promised to pay the sum demanded of him, and asked the doctor to lead him to The Phœnix.

Angelo's merchant creditor being paid, the two were friendly again, and might soon have been seen chatting before an abbey about the odd behavior

The Goldsmith and Antipholus of Syracuse.

of Antipholus of Ephesus. "Softly," said the merchant at last, "that's he, I think."

It was not; it was Antipholus of Syracuse with his servant Dromio, and he wore Angelo's chain round his neck! The reconciled pair fairly pounced upon him to know what he meant by denying the

CHOOSING THE CASKET

THE MERCHANT OF VENICE

ANTONIO was a rich and prosperous merchant of Venice. His ships were on nearly every sea, and he traded with Portugal, with Mexico, with England, and with India. Although proud of his riches, he was very generous with them, and delighted to use them in relieving the wants of his friends, among whom his relation, Bassanio, held the first place.

Now Bassanio, like many another gay and gallant gentleman, was reckless and extravagant, and finding that he had not only come to the end of his fortune, but was also unable to pay his creditors, he went to Antonio for further help.

"To you, Antonio," he said, "I owe the most in money and in love: and I have thought of a plan to pay everything I owe if you will but help me."

"Say what I can do, and it shall be done," answered his friend.

deserve the lady," he chose the silver one, and found inside a fool's head. "Did I deserve no more than a fool's head?" he cried.

Then at last came Bassanio, and Portia would have delayed him from making his choice from very fear of his choosing wrong. For she loved him dearly, even as he loved her. "But," said Bassanio, "let me choose at once, for, as I am, I live upon the rack."

Antonio Signs the Bond.

Then Portia bade her servants to bring music and play while her gallant lover made his choice. And Bassanio took the oath and walked up to the caskets—the musicians playing softly the while. "Mere outward show," he said, "is to be despised. The world is still deceived with ornament, and so no

"The Court awards you a pound of Antonio's flesh," said Portia to the money-lender.

"Most righteous judge!" cried Shylock. "A sentence: come, prepare."

"Tarry a little. This bond gives you no right to Antonio's blood, only to his flesh. If, then, you spill a drop of his blood, all your property will be forfeited to the State. Such is the Law."

Jessica Leaving Home.

And Shylock, in his fear, said, "Then I will take Bassanio's offer."

"No," said Portia sternly, "you shall have noth-

Poet Reading to Timon.

TIMON OF ATHENS

FOUR hundred years before the birth of Christ, a man lived in Athens whose generosity was not only great, but absurd. He was very rich, but no worldly wealth was enough for a man who spent and gave like Timon. If anybody gave Timon a horse, he received from Timon twenty better horses. If anybody borrowed money of Timon and offered to repay it, Timon was offended. If a poet had written a poem and Timon had time to read it, he would be sure to buy it; and a painter had only to

them, he said, "I'm going to knock out an honest Athenian's brains."

"You will die for that," said Timon.

"Then I shall die for doing nothing," said Apemantus. And now you know what a joke was like four hundred years before Christ.

This Apemantus was a frank despiser of mankind, but a healthy one, because he was not unhappy. In this mixed world anyone with a number of acquaintances knows a person who talks bitterly of men, but does not shun them, and boasts that he is never deceived by their fine speeches, and is inwardly cheerful and proud. Apemantus was a man like that.

Timon, you will be surprised to hear, became much worse than Apemantus, after the dawning of a day which we call Quarter Day.

Quarter Day is the day when bills pour in. The grocer, the butcher, and the baker are all thinking of their debtors on that day, and the wise man has saved enough money to be ready for them. But Timon had not; and he did not only owe money for food. He owed it for jewels and horses and fur-

Othello Telling Desdemona his Adventures.

OTHELLO

FOUR hundred years ago there lived in Venice an ensign named Iago, who hated his general, Othello, for not making him a lieutenant. Instead of Iago, who was strongly recommended, Othello had chosen Michael Cassio, whose smooth tongue had helped him to win the heart of Desdemona. Iago had a friend called Roderigo, who supplied him with money and felt he could not be happy unless Desdemona was his wife.

given Iago quantities of jewels for Desdemona without effect; Desdemona had seen none of them, for Iago was a thief.

Iago smoothed him with a lie, and when Cassio was leaving Bianca's house, Roderigo wounded him, and was wounded in return. Cassio shouted, and Lodovico and a friend came running up. Cassio pointed out Roderigo as his assailant, and Iago, hoping to rid himself of an inconvenient friend, called him "Villain!" and stabbed him, but not to death.

At the Castle, Desdemona was in a sad mood. She told Emilia that she must leave her; her husband wished it. "Dismiss me!" exclaimed Emilia. "It was his bidding," said Desdemona; "we must not displease him now."

She sang a song which a girl had sung whose lover had been base to her—a song of a maiden crying by that tree whose boughs droop as though it weeps, and she went to bed and slept.

She woke with her husband's wild eyes upon her. "Have you prayed to-night?" he asked; and he told this blameless and sweet woman to ask God's par-

THE TAMING OF THE SHREW

THERE lived in Padua a gentleman named Baptista, who had two fair daughters. The eldest, Katharine, was so very cross and ill-tempered, and unmannerly, that no one ever dreamed of marrying her, while her siter, Bianca, was so sweet and pretty, and pleasant-spoken, that more than one suitor asked her father for her hand. But Baptista said the elder daughter must marry first.

So Bianca's suitors decided among themselves to try and get some one to marry Katharine—and then the father could at least be got to listen to their suit for Bianca.

A gentleman from Verona, named Petruchio, was the one they thought of, and, half in jest, they asked him if he would marry Katharine, the disagreeable scold. Much to their surprise he said yes, that was just the sort of wife for him, and if Katharine were

she was his now, and he could do as he liked with her.

And his manner was so violent, and he behaved all through his wedding in so mad and dreadful a manner, that Katharine trembled and went with

Katharine Boxes the Servant's Ears.

him. He mounted her on a stumbling, lean, old horse, and they journeyed by rough muddy ways to Petruchio's house, he scolding and snarling all the way.

MEASURE FOR MEASURE

MORE centuries ago than I care to say, the people of Vienna were governed too mildly. The reason was that the reigning Duke Vicentio was excessively good-natured, and disliked to see offenders made unhappy.

The consequence was that the number of ill-behaved persons in Vienna was enough to make the Duke shake his head in sorrow when his chief secretary showed him it at the end of a list. He decided, therefore, that wrongdoers must be punished. But popularity was dear to him. He knew that, if he were suddenly strict after being lax, he would cause people to call him a tyrant. For this reason he told his Privy Council that he must go to Poland on important business of state. "I have chosen Angelo to rule in my absence," said he.

Now this Angelo, although he appeared to be noble, was really a mean man. He had promised

to marry a girl called Mariana, and now would have nothing to say to her, because her dowry had been lost. So poor Mariana lived forlornly, waiting every day for the footstep of her stingy lover, and loving him still.

Having appointed Angelo his deputy, the Duke went to a friar called Thomas and asked him for a friar's dress and instruction in the art of giving religious counsel, for he did not intend to go to Poland, but to stay at home and see how Angelo governed.

Angelo had not been a day in office when he condemned to death a young man named Claudio for an act of rash selfishness which nowadays would only be punished by severe reproof.

Claudio had a queer friend called Lucio, and Lucio saw a chance of freedom for Claudio if Claudio's beautiful sister Isabella would plead with Angelo.

Isabella was at that time living in a nunnery. Nobody had won her heart, and she thought she would like to become a sister, or nun.

Meanwhile Claudio did not lack an advocate.

TWO GENTLEMEN OF VERONA

ONLY one of them was really a gentleman, as you will discover later. Their names were Valentine and Proteus. They were friends, and lived at Verona, a town in northern Italy. Valentine was happy in his name because it was that of the patron saint of lovers; it is hard for a Valentine to be fickle or mean. Proteus was unhappy in his name, because it was that of a famous shape-changer, and therefore it encouraged him to be a lover at one time and a traitor at another.

One day, Valentine told his friend that he was going to Milan. "I'm not in love like you," said he, "and therefore I don't want to stay at home."

Proteus was in love with a beautiful yellow-haired girl called Julia, who was rich, and had no one to order her about. He was, however, sorry to part from Valentine, and he said, "If ever you are in

had forgotten her. Yet Julia still loved him. She even went to him, and asked to be his page, and Proteus engaged her.

One day, he handed to her the ring which she had given him, and said, "Sebastian, take that to the Lady Silvia, and say that I should like the picture of her she promised me."

One of the Outlaws.

Silvia had promised the picture, but she disliked Proteus. She was obliged to talk to him because he was high in the favor of her father, who thought he pleaded with her on behalf of Sir Thurio. Silvia had learned from Valentine that Proteus was

HELENA AND BERTRAM.

ALL'S WELL THAT ENDS WELL

IN the year thirteen hundred and something, the Countess of Rousillon was unhappy in her palace near the Pyrenees. She had lost her husband, and the King of France had summoned her son Bertram to Paris, hundreds of miles away.

Bertram was a pretty youth with curling hair,

Count; but she went back to Rousillon and handed her mother-in-law the second letter. It was short and bitter. "I have run away," it said. "If the world be broad enough, I will be always far away from her."

"Cheer up," said the noble widow to the deserted wife. "I wash his name out of my blood, and you alone are my child."

The Dowager Countess, however, was still mother enough to Bertram to lay the blame of his conduct on Parolles, whom she called "a very tainted fellow."

Helena did not stay long at Rousillon. She clad herself as a pilgrim, and, leaving a letter for her mother-in-law, secretly set out for Florence.

On entering that city she inquired of a woman the way to the Pilgrims' House of Rest, but the woman begged "the holy pilgrim" to lodge with her.

Helena found that her hostess was a widow, who had a beautiful daughter named Diana.

When Diana heard that Helena came from France, she said, "A countryman of yours, Count

Diana had given him, came to be so like Helena's.

A gentleman now entered, craving permission to deliver a petition to the King. It was a petition signed Diana Capilet, and it begged that the King

HELENA AND THE WIDOW.

would order Bertram to marry her whom he had deserted after winning her love.

"I'd sooner buy a son-in-law at a fair than take Bertram now," said Lafeu.

"Admit the petitioner," said the King.

Bertram found himself confronted by Diana and

PETRUCHIO AND KATHERINE

PRONOUNCING VOCABULARY OF NAMES.

[*Key.*— a, e, i, o, u — as in *hat, bet, it, hot, hut;* ā, ē, ī, ō, ū — as in *ate, mete, mite, mote, mute;* ạ — as in *America, freeman, coward;* ẽ — as in *her, fern;* ũ — as in *bũrn, furl.*]

Adriana (ad-ri-ā′-nạ)
Ægeon (ē′-ge-on)
Æmilia (ē-mil′-i-ạ)
Alcibiades (al-si-bī′-ạ-dēz)
Aliena (ā-li-ē′-nạ)
Angelo (an′-je-lō)
Antioch (an′-ti-ok)
Antiochus (an-tī′-o-kus)
Antipholus (an-tif′-o-lus)
Antonio (an-tō′-ni-ō)
Apemantus (ap-e-man′-tus)
Apollo (ạ-pol′-ō)
Ariel (ā′ri-el)
Arragon (ar′-ạ-gon)
Banquo (ban′-kwō)
Baptista (bap-tis′-tạ)
Bassanio (bas-sā′-ni-ō)
Beatrice (bē′ạ-tris)
Bellario (bel-lā′-ri-ō)
Bellarius (bel-lā′-ri-us)
Benedick (ben′-e-dik)
Benvolio (ben-vō′-li-ō)
Bertram (bẽr′-tram)
Bianca (bē-an′-kạ)
Borachio (bō-rach′-i-ō)
Brabantio (brạ-ban′chō)
Burgundy (bũr′-gun-di)
Caliban (kal′-i-ban)
Camillo (kạ-mil′-ō)
Capulet (kap′-ū-let)
Cassio (kas′-i-ō)
Celia (sē′-li-ạ)
Centaur (sen′-tawr)
Cerimon (sē′-ri-mon)
Cesario (se-sā′-ri-ō)
Claudio (klaw′-di-ō)
Claudius (klaw′-di-us)
Cordelia (kawr-dē′-li-ạ)
Cornwall (kawrn′-wawl)
Cymbeline (sim′-be-lēn)
Demetrius (de-mē′-tri-us)
Desdemona (des-de-mō′-nạ)
Diana (dī-an′-ạ)
Dionyza (dī-ō-nī′-zạ)
Donalbain (don′-al-bān)
Doricles (dor′-i-klēz)
Dromio (drō′-mi-ō)
Duncan (dung′-kạn)
Emilia (ē-mil′-i-ạ)
Ephesus (ef′e-sus)
Escalus (es′-kạ-lus)
Ferdinand (fẽr′-di-nand)
Flaminius (flạ-min′-i-us)
Flavius (flā′-vi-us)
Fleance (flē′-ans)
Florizel (flor′-i-zel)
Ganymede (gan′-i-mēd)
Giulio (jū′-li-ō)

Goneril (gon′-e-ril)
Gonzalo (gon-zah′-lō)
Helena (hel′-e-nạ)
Helicanus (hel-i-kā′nus)
Hercules (hĕr′kū-lēz)
Hermia (hĕr′mi-ạ)
Hermione (hĕr-mī′-o-nē)
Horatio (hō-rā′-shi-ō)
Hortensio (hor-ten′-si-ō)
Iachimo (yak′-i-mō)
Iago (ē-ah′-gō)
Illyria (il-lir′-i-ạ)
Imogen (im′-o-jen)
Jessica (jes′-i-kạ)
Juliet (jū′li-et)
Laertes (lā-ĕr′-tēz)
Lafeu (lah-fū′)
Lear (lēr)
Leodovico (lē-ō-dō′-vi-kō)
Leonato (lē-ō-nā′-tō)
Leontes (lē-on′-tēz)
Luciana (lū-shi-ā′nạ)
Lucio (lū′-shi-ō)
Lucius (lū′-shi-us)
Lucullus (lū-kul′-us)
Lysander (lī-san′-dĕr)
Lysimachus (lī-sim′-ạ-kus)
Macbeth (mak-beth′)
Magdalen (mag′-dạ-len)
Malcolm (mal′-kum)
Malvolio (mal-vō′li-ō)
Mantua (man′-tū-ạ)
Mariana (mah-ri-ā′-nạ)
Menaphon (men′-ạ-fon)
Mercutio (mĕr-kū′-shi-ō)
Messina (mes-sē′-nah)
Milan (mil′-ạn)
Miranda (mī-ran′-dạ)
Mitylene (mit-ē-lē′-nē)
Montagu (mon′-tạ-gū)
Montano (mon-tah′-nō)
Oberon (ob′-ĕr-on)
Olivia (ō-liv′-i-ạ)
Ophelia (ō-fēl′-i-ạ *or* o-fēl′-yạ)
Orlando (awr-lan′-dō)
Orsino (awr-sē′-nō)
Othello (ō-thel′-ō)
Parolles (pạ-rol′-ēz)
Paulina (paw-lī′-nạ)
Pentapolis (pen-tap′-o-lis)
Perdita (pĕr′-di-tạ)
Pericles (per′-i-klēz)
Petruchio (pe-trū′-chi-ō)
Phœnix (fē′-niks)
Pisanio (pē-sah′-ni-ō)
Polixines (pō-liks′-e-nēz)
Polonius (pō-lō′-ni-us)
Portia (pōr′-shi-ạ)
Proteus (prō′-te-us *or* prō′-tūs)
Regan (rē′-gạn)
Roderigo (rō-der′-i-gō)
Romano (rō-mah′-nō)
Romeo (rō′-me-ō)
Rosalind (roz′-ạ-lind)
Rosaline (roz′-ạ-līn)
Rousillon (rū-sē-lyawng′)
Sebastian (se-bas′-ti-ạn)
Sempronius (sem-prō′-ni-us)
Simonides (sī-mon′-i-dēz)
Solinus (sō-lī′-nus)
Sycorax (sī′-ko-raks)
Syracuse (sir-ạ-kūs)
Thaisa (thā-is′-ạ)
Thaliard (thā′-li-ạrd)
Thurio (thū′-ri-ō)
Timon (tī′-mon)
Titania (tī-tan′-i-ạ)
Tybalt (tib′-ạlt)
Ursula (ŭr′-sū-lạ)
Venetian (ve-nē′-shạn)
Venice (ven′-is)
Ventidius (ven-tid′-i-us)
Verona (vā-rō′-nạ)
Vicentio (vē-sen′-shi-ō)

QUOTATIONS FROM SHAKESPEARE

ACTION.

Action is eloquence, and the eyes of the ignorant
More learnèd than their ears.

Coriolanus — III. 2.

ADVERSITY.

Sweet are the uses of adversity,
Which, like the toad, ugly and venomous,
Wears yet a precious jewel in his head.

As You Like It — II. 1.

That, sir, which serves and seeks for gain,
And follows but for form,
Will pack, when it begins to rain,
And leave thee in the storm.

King Lear — II. 4.

Ah! when the means are gone, that buy this praise,
The breath is gone whereof this praise is made:
Feast won — fast lost; one cloud of winter showers,
These flies are couched.

Timon of Athens — II. 2.

ADVICE TO A SON LEAVING HOME.

Give thy thoughts no tongue,
Nor any unproportioned thought his act
Be thou familiar, but by no means vulgar.
The friends thou hast, and their adoption tried
Grapple them to thy soul with hooks of steel;
But do not dull thy palm with entertainment
Of each new-hatched, unfledged comrade. Beware
Of entrance to a quarrel: but, being in,
Bear it, that the opposer may beware of thee.
Give every man thine ear, but few thy voice:
Take each man's censure, but reserve thy judgment.
Costly thy habit as thy purse can buy,
But not expressed in fancy: rich, not gaudy:
For the apparel oft proclaims the man;
And they in France, of the best rank and station,
Are most select and generous, chief in that.
Neither a borrower, nor a lender be:
For loan oft loses both itself and friend;
And borrowing dulls the edge of husbandry.
This above all.— To thine ownself be true;
And it must follow, as the night the day,
Thou canst not then be false to any man.

Hamlet — I. 3.

AGE.

My May of life
Is fallen into the sear, the yellow leaf:
And that which should accompany old age,
As honor, love, obedience, troops of friends,
I must not look to have; but, in their stead,

Curses not loud, but deep, mouth-honor, breath,
Which the poor heart would feign deny, but dare not.

Macbeth — V. 3.

AMBITION.

Dreams, indeed, are ambition; for the very substance of the ambitious is merely the shadow of a dream. And I hold ambition of so airy and light a quality, that it is but a shadow's shadow. *Hamlet* — II. 2.

I charge thee fling away ambition;
By that sin fell the angels, how can man then,
The image of his Maker, hope to win by 't?
Love thyself last; cherish those hearts that hate thee;
Corruption wins not more than honesty.
Still in thy right hand carry gentle peace,
To silence envious tongues. Be just, and fear not!
Let all the ends, thou aim'st at, be thy country's,
Thy God's, and truth's.

King Henry VIII.—III. 2.

ANGER.

Anger is like
A full-hot horse, who being allowed his way,
Self-mettle tires him.

King Henry VIII.— I. 1.

ARROGANCE.

There are a sort of men, whose visages
Do cream and mantle like a standing pond,
And do a willful stillness entertain,

BEAUTY.

The hand, that hath made you fair, hath made you good: the goodness, that is cheap in beauty, makes beauty brief in goodness; but grace, being the soul of your complexion, should keep the body of it ever fair.

Measure for Measure — III. 1.

BLESSINGS UNDERVALUED.

It so falls out
That what we have we prize not to the worth,
Whiles we enjoy it; but being lacked and lost,
Why, then we rack the value; then we find
The virtue, that possession would not show us
Whiles it was ours.

Much Ado About Nothing — IV. 1.

BRAGGARTS.

It will come to pass,
That every braggart shall be found an ass.

All's Well that Ends Well — IV. 3.

They that have the voice of lions, and the act of hares, are they not monsters?

Troilus and Cressida — III. 2.

CALUMNY.

Be thou as chaste as ice, as pure as snow, thou shalt not escape calumny.

Hamlet — III. 1.

COMPARISON.

When the moon shone, we did not see the candle.
So doth the greater glory dim the less;
A substitute shines brightly as a king,
Until a king be by; and then his state
Empties itself, as does an inland brook
Into the main of waters.

Merchant of Venice — V. 1.

CONSCIENCE.

Thus conscience does make cowards of us all;
And thus the native hue of resolution
Is sicklied o'er with the pale cast of thought;
And enterprises of great pith and moment,
With this regard, their currents turn awry,
And lose the name of action.

Hamlet — III. 1.

CONTENT.

My crown is in my heart, not on my head;
Not decked with diamonds and Indian stones,
Nor to be seen; my crown is called " content ";
A crown it is, that seldom kings enjoy.

King Henry VI., Part 3d — .III. 1.

CONTENTION.

How, in one house,
Should many people, under two commands,
Hold amity?

King Lear — II. 4.

A custom
More honored in the breach, then the observance.
Idem — I. 4.

DEATH.

Kings, and mightiest potentates, must die;
For that's the end of human misery.
King Henry VI., Part 1st — III. 2.

Of all the wonders that I yet have heard,
It seems to me most strange that men should fear;
Seeing that death, a necessary end,
Will come, when it will come.
Julius Cæsar — II. 2.

The dread of something after death,
Makes us rather bear those ills we have,
Than fly to others we know not of.
Hamlet — III. 1.

The sense of death is most in apprehension.
Measure for Measure — III. 1.

By medicine life may be prolonged, yet death
Will seize the doctor too.
Cymbeline — V. 5.

DECEPTION.

The devil can cite Scripture for his purpose.
An evil soul, producing holy witness,
Is like a villain with a smiling cheek;

DISCRETION.

Let's teach ourselves that honorable stop,
Not to outsport discretion.

Othello — II. 3.

DOUBTS AND FEARS.

I am cabin'd, cribb'd, confined, bound in
To saucy doubts and fears.

Macbeth — III. 4.

DRUNKENNESS.

Boundless intemperance.
In nature is a tyranny; it hath been
Th' untimely emptying of the happy throne,
And fall of many kings.

Measure for Measure — I. 3.

DUTY OWING TO OURSELVES AND OTHERS.

Love all, trust a few,
Do wrong to none; be able for thine enemy
Rather in power, than use; and keep thy friend
Under thy own life's key; be checked for silence,
But never taxed for speech.

All's Well that Ends Well — I. 1.

EQUIVOCATION.

But yet,—
I do not like *but yet*, it does allay
The good precedence; fye upon *but yet:*

But yet is as a gailer to bring forth
Some monstrous malefactor.

Antony and Cleopatra — II. 5.

EXCESS.

A surfeit of the sweetest things
The deepest loathing to the stomach brings.

Midsummer Night's Dream — II. 3.

Every inordinate cup is unblessed, and the ingredient is a devil.

Othello — II. 3.

FALSEHOOD.

Falsehood, cowardice, and poor descent,
Three things that women hold in hate.

Two Gentlemen of Verona — III. 2.

FEAR.

Fear frames disorder, and disorder wounds
Where it should guard.

King Henry VI., Part 2d — V. 2.

Fear, and be slain; no worse can come, to fight:
And fight and die, is death destroying death;
Where fearing dying, pays death servile breath.

King Richard II. — III. 2.

FEASTS.

Small cheer, and great welcome, makes a merry feast.

Comedy of Errors — III. 1.

FILIAL INGRATITUDE.

Ingratitude! Thou marble-hearted fiend,
More hideous, when thou showest thee in a child,
Than the sea-monster.

King Lear — I. 4.

How sharper than a serpent's tooth it is
To have a thankless child

Idem — I. 4.

FORETHOUGHT.

Determine on some course,
More than a wild exposure to each cause
That starts i' the way before thee.

Coriolanus — IV. 1.

FORTITUDE.

Yield not thy neck
To fortune's yoke, but let thy dauntless mind
Still ride in triumph over all mischance.

King Henry VI., Part 3d — III. 3.

FORTUNE.

When fortune means to men most good,
She looks upon them with a threatening eye.

King John — III. 4.

GREATNESS.

Farewell, a long farewell, to all my greatness!
This is the state of man: To-day he puts forth

The tender leaves of hope, to-morrow blossoms,
And bears his blushing honors thick upon him;
The third day, comes a frost, a killing frost;
And,— when he thinks, good easy man, full surely
His greatness is ripening,— nips his root,
And then he falls, as I do.

King Henry VIII.— III. 2.

Some are born great, some achieve greatness, and some have greatness thrust upon them.

Twelfth Night — II. 5.

HAPPINESS.

O, how bitter a thing it is to look into happiness through another man's eyes.

As You Like It — V. 2.

HONESTY.

An honest man is able to speak for himself, when a knave is not.

King Henry VI., Part 2d — V. 1.

To be honest, as this world goes, is to be one man picked out of ten thousand.

Hamlet — II. 2.

HYPOCRISY.

Devils soonest tempt, resembling spirits of light.

Love's Labor Lost — IV. 3.

One may smile, and smile, and be a villain.

Hamlet — I. 5.

INNOCENCE.

The trust I have is in mine innocence,
And therefore am I bold and resolute.

Troilus and Cressida — IV. 4.

INSINUATIONS.

The *shrug*, the *hum*, or *ha;* these petty brands,
That calumny doth use;—
For calumny will sear
Virtue itself:— these shrugs, these hums, and ha's,
When you have said, she's goodly, come between,
Ere you can say she's honest.

Winter's Tale — II. 1.

JEALOUSY.

Trifles, light as air,
Are, to the jealous, confirmations strong
As proofs of holy writ.

Othello — III. 3.

O beware of jealousy:
It is the green-eyed monster, which does mock
The meat it feeds on.

Idem.

JESTS.

A jest's prosperity lies in the ear of him that hears it.

Love's Labor Lost — V. 2.

He jests at scars, that never felt a wound.

Romeo and Juliet — II. 2.

JUDGMENT.

Heaven is above all; there sits a Judge,
That no king can corrupt.

King Henry VIII.— III. 1.

LIFE.

Life's but a walking shadow, a poor player,
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

Macbeth — V. 5.

We are such stuff
As dreams are made of, and our little life
Is rounded with a sleep.

The Tempest — IV. 1.

LOVE.

A murd'rous guilt shows not itself more soon,
Than love that would seem hid: love's night is noon.

Twelfth Night — III. 2.

Sweet love, changing his property,
Turns to the sourest and most deadly hate.

King Richard II.— III. 2.

When love begins to sicken and decay,
It useth an enforced ceremony.

Julius Cæsar — II. 2.

The course of true-love never did run smooth.
Midsummer Night's Dream — I. 1.

Love looks not with the eyes, but with the mind.
Idem.

She never told her love,—
But let concealment, like a worm i' th' bud,
Feed on her damask cheek: she pined in thought,
And, with a green and yellow melancholy,
She sat like Patience on a monument,
Smiling at grief. Was not this love indeed?
Twelfth Night — II. 4.

But love is blind, and lovers cannot see
The pretty follies that themselves commit.
The Merchant of Venice — II. 6.

MAN.

What a piece of work is man! How noble in reason! How infinite in faculties! in form, and moving, how express and admirable! in action, how like an angel! in apprehension, how like a god! the beauty of the world! the paragon of animals!

Hamlet — II. 2.

MERCY.

The quality of mercy is not strained:
It droppeth, as the gentle rain from heaven,
Upon the place beneath: it is twice bless'd;
It blesses him that gives, and him that takes:

'Tis mightiest in the mightiest: it becomes
The throned monarch better than his crown:
His scepter shows the force of temporal power,
The attribute to awe and majesty,
Wherein doth sit the dread and fear of kings;
But mercy is above this sceptered sway;
It is enthroned in the hearts of kings;
It is an attribute to God himself;
And earthly power doth then show likest God's,
When mercy seasons justice.
Consider this,—
That, in the course of justice, none of us
Should see salvation: we do pray for mercy;
And that same prayer doth teach us all to render
The deeds of mercy.

Merchant of Venice — IV 1.

MERIT.

Who shall go about
To cozen fortune, and be honorable
Without the stamp of merit! Let none presume
To wear an undeserved dignity.

Merchant of Venice — II. 9.

MODESTY.

It is the witness still of excellency,
To put a strange face on his own perfection.

Much Ado About Nothing — II. 3.

MORAL CONQUEST.

Brave conquerors! for so you are,
That war against your own affections,
And the huge army of the world's desires.

Love's Labor's Lost — I. 1.

MURDER.

The great King of kings
Hath in the table of his law commanded,
That thou shalt do no murder.
Take heed; for he holds vengeance in his hand,
To hurl upon their heads that break his law.

King Richard III.— I. 4.

Blood, like sacrificing Abel's, cries,
Even from the tongueless caverns of the earth.

King Richard II.— I. 1.

MUSIC.

The man that hath no music in himself,
Nor is not moved with concord of sweet sounds,
Is fit for treasons, stratagems, and spoils;
The motions of his spirit are dull as night,
And his affections dark as Erebus:
Let no such man be trusted.

Merchant of Venice — V. 1.

NAMES.

What's in a name? that, which we call a rose,
By any other name would smell as sweet.

Romeo and Juliet — II. 2.

Good name, in man, and woman,
Is the immediate jewel of their souls:
Who steals my purse steals trash; 'tis something, nothing.
'Twas mine, 'tis his, and has been slave to thousands:
But he, that filches from me my good name,
Robs me of that, which not enriches him,
And makes me poor indeed.

Othello — III. 3.

NATURE.

One touch of nature makes the whole world kin.

Troilus and Cressida — III. 3.

NEWS, GOOD AND BAD.

Though it be honest, it is never good
To bring bad news. Give to a gracious message
An host of tongues; but let ill tidings tell
Themselves, when they be felt.

Antony and Cleopatra — II. 5.

OFFICE.

'Tis the curse of service;
Preferment goes by letter, and affection,
Not by the old gradation, where each second
Stood heir to the first.

Othello — I. 1.

OPPORTUNITY.

Who seeks, and will not take when offered,
Shall never find it more.

Antony and Cleopatra — II. 7.

There is a tide in the affairs of men,
Which, taken at the flood, leads on to fortune;
Omitted, all the voyage of their life
Is bound in shallows, and in miseries:
And we must take the current when it serves,
Or lose our ventures.

Julius Cæsar — IV. 3.

OPPRESSION.

Press not a falling man too far; 'tis virtue:
His faults lie open to the laws; let them,
Not you, correct them.

King Henry VIII.—III. 2.

PAST AND FUTURE.

O thoughts of men accurst!
Past, and to come, seem best; things present, worst.

King Henry IV., Part 2d — I. 3.

PATIENCE.

How poor are they, that have not patience! —
What wound did ever heal, but by degrees?

Othello — II. 3.

PEACE.

A peace is of the nature of a conquest;
For then both parties nobly are subdued,
And neither party loser.

King Henry IV., Part 2d — IV. 2.

I will use the olive with my sword:
Make war breed peace; make peace stint war; make each
Prescribe to other, as each other's leech.

Timon of Athens — V. 5.

I know myself now; and I feel within me
A peace above all earthly dignities,
A still and quiet conscience.

King Henry VIII.—III. 2.

PENITENCE.

Who by repentance is not satisfied,
Is nor of heaven, nor earth; for these are pleased;
By penitence the Eternal's wrath appeased.

Two Gentlemen of Verona — V. 4.

PLAYERS.

All the world's a stage,
And all the men and women merely players:
They have their exits and their entrances;
And one man in his time plays many parts.

As You Like It — II. 7.

There be players, that I have seen play,— and heard others praise, and that highly,— not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, Pagan, nor man, have so strutted, and bellowed, that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

Hamlet — III. 2.

POMP.

Why, what is pomp, rule, reign, but earth and dust?
And, live we how we can, yet die we must.

King Henry V. Part 3d — V. 2.

PRECEPT AND PRACTICE.

If to do were as easy as to know what were good to do, chapels had been churches, and poor men's cottages princes' palaces. It is a good divine that follows his own instructions: I can easier teach twenty what were good to be done, than be one of twenty to follow mine own teaching. The brain may devise laws for the blood; but a hot temper leaps o'er a cold decree: such a hare is madness, the youth, to skip o'er the meshes of good counsel, the cripple.

The Merchant of Venice — I. 2.

PRINCES AND TITLES.

Princes have but their titles for their glories,
An outward honor for an inward toil;
And, for unfelt imaginations,
They often feel a world of restless cares:
So that, between their titles, and low name,
There's nothing differs but the outward fame.

King Richard III. — I. 4.

QUARRELS.

In a false quarrel there is no true valor.

Much Ado About Nothing — V. 1.

Thrice is he armed that hath his quarrel just;
And he but naked, though locked up in steel,
Whose conscience with injustice is corrupted.

King Henry VI., Part 2d — III. 2.

RAGE.

Men in rage strike those that wish them best.

Othello — II. 3.

REPENTANCE.

Men shall deal unadvisedly sometimes,
Which after-hours give leisure to repent.

King Richard III.— IV. 4.

REPUTATION.

The purest treasure mortal times afford,
Is — spotless reputation; that away,
Men are but gilded loam, or painted clay.
A jewel in a ten-times-barred-up chest
Is — a bold spirit in a loyal breast.

King Richard II.— I. 1.

RETRIBUTION.

The gods are just, and of our pleasant vices
Make instruments to scourge us.

King Lear — V. 3.

If these men have defeated the law, and outrun native punishment, though they can outstrip men, they have no wings to fly from God.

King Henry V.— IV. 1.

SCARS.

A scar nobly got, or a noble scar, is a good livery of honor.

All's Well that Ends Well — IV. 5.

To such as boasting show their scars,
A mock is due.

Troilus and Cressida — IV. 5.

SELF-CONQUEST.

Better conquest never can'st thou make,
Than arm thy constant and thy nobler parts
Against those giddy loose suggestions.

King John — III. 1.

SELF-EXERTION.

Men at some time are masters of their fates;
The fault is not in our stars,
But in ourselves.

Julius Cæsar — I. 2.

SELF-RELIANCE.

Our remedies oft in ourselves do lie,
Which we ascribe to heaven: the fated sky
Gives us free scope; only, doth backward pull
Our slow designs, when we ourselves are dull.

All's Well that Ends Well — I. 1.

SILENCE.

Out of this silence, yet I picked a welcome;
And in the modesty of fearful duty

I read as much, as from the rattling tongue
Of saucy and audacious eloquence.

Midsummer Night's Dream — V. 1.

The silence often of pure innocence
Persuades, when speaking fails.

Winter's Tale — II. 2.

Silence is the perfectest herald of joy: I were but little happy, if I could say how much.

Much Ado About Nothing — II. 1.

SLANDER.

Slander,
Whose edge is sharper than the sword; whose tongue
Outvenoms all the worms of Nile; whose breath
Rides on the posting winds, and doth belie
All corners of the world; kings, queens, and states,
Maids, matrons, nay, the secrets of the grave,
This viperous slander enters.

Cymbeline — III. 4.

SLEEP.

The innocent sleep;
Sleep that knits up the raveled sleeve of care,
The death of each day's life, sore labor's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast.

Macbeth — II. 2.

SUICIDE.

Against self-slaughter
There is a prohibition so divine,
That cravens my weak hand.

Cymbeline — III. 4.

TEMPERANCE.

Though I look old, yet am I strong and lusty:
For in my youth I never did apply
Hot and rebellious liquors in my blood;
Nor did not with unbashful forehead woo
The means of weakness and debility:
Therefore my age is as a lusty winter,
Frosty, but kindly.

As You Like It — II. 3.

THEORY AND PRACTICE.

There was never yet philosopher,
That could endure the tooth-ache patiently;
However, they have writ the style of the gods,
And made a pish at chance and sufferance.

Much Ado About Nothing — V. 1.

TREACHERY.

Though those, that are betrayed,
Do feel the treason sharply, yet the traitor
Stands in worse case of woe.

Cymbeline — III. 4.

VALOR.

The better part of valor is — discretion.
King Henry IV., Part 1st — V. 4.

When Valor preys on reason,
It eats the sword it fights with.
Antony and Cleopatra — III. 2.

What valor were it, when a cur doth grin
For one to thrust his hand between his teeth,
When he might spurn him with his foot away?
King Henry VI., Part 1st — I. 4.

WAR.

Take care
How you awake the sleeping sword of war:
We charge you in the name of God, take heed.
King Henry IV., Part 1st — I. 2.

WELCOME.

Welcome ever smiles,
And farewell goes out sighing.
Troilus and Cressida — III. 3.

WINE.

Good wine is a good familiar creature, if it be well used.
Othello — II. 3.

O thou invisible spirit of wine, if thou hast no name to be known by, let us call thee — devil! . . . O, that

men should put an enemy in their mouths, to steal away their brains! that we should with joy, revel, pleasure, and applause, transform ourselves into beasts!

Othello — II. 3.

WOMAN.

A woman impudent and mannish grown
Is not more loathed than an effeminate man.

Troilus and Cressida — III. 3.

WORDS.

Words without thoughts never to heaven go.

Hamlet — III. 3.

Few words shall fit the trespass best,
Where no excuse can give the fault amending.

Troilus and Cressida — III. 2.

WORLDLY CARE.

You have too much respect upon the world:
They lose it, that do buy it with much care.

Merchant of Venice — I. 1.

WORLDLY HONORS.

Not a man, for being simply man,
Hath any honor; but honor for those honors
That are without him, as place, riches, favor,
Prizes of accident as oft as merit;

What Educators Think of Our Shakespeare

FROM MRS. GEORGE THOMAS HANLY,
President Alhambra Wednesday Afternoon Club, Alhambra, Cal.

I have examined "Beautiful Stories from Shakespeare," and have no hesitation in saying that I consider it an excellent work, in fact the best of the kind I have ever seen. The illustrations are certainly beautiful, and the language and style admirably adapted to youthful readers. I wish it might be in the library of every home where there are children.

FROM G. S. TROWBRIDGE,
Superintendent of Schools, Alhambra, Cal.

"Beautiful Stories from Shakespeare" is what its name implies. The work is beautifully illustrated, attractively bound, and the stories are told in such a simple manner that second-grade pupils can read, understand and enjoy, while at the same time the narrative will fascinate and entertain the parent quite as much as the child. I heartily recommend it for the homes where children dwell.

FROM HON. ROLLAND A. RUSSELL,
County Judge, McLean County, Ill.

I consider "Beautiful Stories from Shakespeare" a valuable collection for the purpose of teaching young people and children the first lessons in Shakespeare.

FROM GEORGE R. LAIRD,
Professor of English Language and Literature, Northwestern College.

I have read with delight the "Beautiful Stories from Shakespeare" and find them indeed beautiful in thought and beautiful in expression. Shakespeare is the immortal King of Literature and more beautifully and truthfully than any other of the world's poets has mirrored the phenomena of life and nature. He brings his stories of wondrous wisdom home to the hearts of men and especially to the little folks your volume is praiseworthy and a much needed work.

FROM SARAH DYER BARNES,
Assistant Superintendent of Schools, Providence, R. I.

I have examined the "Home Study Course" for boys and girls. It seems to be admirably adapted to inspire children to study Shakespeare.

FROM J. STANLEY BROWN, A. M.
Superintendent of Joliet High Schools.

I have examined Nesbit's Twenty "Beautiful Stories from Shakespeare," and have also submitted it to two of my teachers of English. All agree that this volume is of great value in setting before younger people in simple but direct language the stories from Shakespeare. The interest acquired by younger people furnishes an excellent basis for more thorough study later. We are, therefore, pleased to recommend this book to all for younger boys and girls use.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

INTERESTING AT SIX EDIFYING AT SIXTY

OAKLAND, California.

Among the books, Shakespeare is the greatest teacher. He is the greatest because he reaches and retains (now for three hundred years) the most pupils; and he reaches and retains them because he gives the most delight. In "Beautiful Stories from Shakespeare" Ellen Nesbit has sought to translate these representatives of the race as portrayed by their master-spirit, into literature for children. She has simplified the grandeur of the language into Saxon monosyllables, and told the stories in easy words. And the Publishers have come loyally to her assistance with a multitude of colored plates and fine pen drawings.

While the work is interesting to children of six, it will be good amusement, even more, an edifying entertainment, for children of sixty. Few of his plays are acted; and they are not as they are written. It required a greater mental effort than most are willing to expend to get from the pages of the great wizard the exact plots and complications with which he, in his wonderful diction, has charmed the reading world. I look upon this work as one of the most practical introductions to the knowledge of Shakespeare that has ever been published. At the end, there are thirty pages of quotations, indexed for grown-ups.

C. J. WOODBURY, Literary Editor *Oakland Enquirer.*

WILL LEAD TO LOVE FOR, AND STUDY OF SHAKESPEARE

SAN BERNARDINO, California.

I have examined the Prospectus of "Beautiful Stories from Shakespeare" and think it would be very interesting and instructive to children. It would also have a tendency to lead them to a love for, and a study of the complete plays of Shakespeare in more mature years.

F. W. CONRAD, Supt. Schools.

WILL PROVE A GREAT HELP

EUGENE, Oregon.

"Beautiful Stories from Shakespeare" is an excellent method of bringing the works of the "Great Master" within the comprehension of children and young people. The attempt has been very successful and will prove a great help in acquainting the young folks with the best in literature.

GUY C. STOCKTON, Supt. Schools.

A VALUABLE COLLECTION

BLOOMINGTON, Illinois.

I have examined this book and recommend it as a valuable collection of Shakespeare Stories written in a form that brings them within the reach of children. It is well worth the price of the book.

J. K. STABLETON, Supt. of Schools.

FINDS IT VERY VALUABLE

BLOOMINGTON, Ill.

I have examined this book and find it very valuable to teach children and young people the first lessons of Shakespeare and to give them a taste and desire for its further and deeper reading. Every family with children ought to have a copy.

JOHN J. LILLARD, Attorney.

THE THING FOR BUSY PEOPLE

DELAVAN, Ill.

I have looked over these "Stories from Shakespeare" and I think young people will enjoy reading them, and perhaps older ones who have not the time to go into the study of Shakespeare.

ABBIE A. NEWMAN,

For thirty years a Teacher and now Instructor of Shakespeare Club.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

SIMPLE YET EXCELLENT

PALO ALTO, California.

I have read Nesbit's "Stories from Shakespeare" with increasing pleasure and admiration. The author has retold the substance of the plots in such a way that the tales are entertaining to both young and old, and although they are simple enough to interest an eight-year-old, the language is excellent, retaining much of the characteristic idiom of Shakespeare. I know of no other adaptation of his plays which will so successfully appeal to children, and I think every boy and girl should have a chance to read this book.

BLANCHE K. FREEMAN, Head of English Dept., Palo Alto School.

COMMENDS THE ILLUSTRATIONS

PUYALLUP, Washington.

From the number of students who enter high school with no knowledge of the works of Shakespeare, it seems to me such a book as "Beautiful Stories from Shakespeare" should be found valuable, since it can be read by young children. The style of illustrating adds to the interest.

HILMA JOHNSON, Teacher of English.

WELL ARRANGED FOR HOME READING

SANTA CRUZ, California.

I have examined with some care "Beautiful Stories from Shakespeare" and believe it to be well arranged for home reading. By placing this work in the homes our children will acquire a knowledge of the great master writer, and a taste for good literature.

J. W. LINSCOTT, Supt. of Schools.

NO EDUCATION COMPLETE WITHOUT IT

REDLANDS, California.

I have examined with interest the Prospectus of "Beautiful Stories from Shakespeare." No education is complete without a knowledge of his immortal plays, and they will undoubtedly long be a principal feature of the high school course, as they are to-day. I believe that the author of this book has retold these stories in a way that will appeal to children, and give them a basis for a further study of poems in the maturer years.

H. O. WILLIAMS, Vice-Prin. High School.

GIVES CHILDREN A TASTE THAT WILL DEVELOP APPETITE FOR SHAKESPEARE

PALO ALTO, California.

I have read "Beautiful Stories from Shakespeare," by Nesbit, with interest. The purpose as set forth in the preface, viz., to modernize the Tales from Shakespeare and bring them down to the comprehension and appreciation of children, has been accomplished in a very gratifying degree. Lamb's Tales from Shakespeare have long been classics, and they are written in a style that does not appeal to children, and in language that is somewhat obsolete. Nesbit gives the children a taste for Shakespeare, that, with their growth, will develop into an appetite for Shakespeare's plays. I believe that she has accomplished her purpose, and the publishers have added an additional charm in pen drawings and colored plates.

J. C. TEMPLETON, Supervising Principal, Palo Alto Public Schools.

ONE OF THE VERY BEST

ANACORTES, Washington.

I have examined "Stories from Shakespeare" and consider it one of the very best books from a literary point of view possible to put in the hands of the young people and children. The reading is interesting, yet not lacking in history, and lays a most excellent foundation for literary work.

J. F. CRAIG, Supt. of Schools.

What Educators and Others Think of Our Shakespeare

DELIGHTFULLY ADAPTED TO CHILDREN

PALO ALTO, California.

I have enjoyed reading "Beautiful Stories from Shakespeare" and think them delightfully adapted to the understanding of children. Their preparation shows an appreciation and knowledge of child-nature. These stories appeal to the child's imagination and love of mystery in such a way that children will find great enjoyment in them while becoming familiar with the plot and character. The children will be quick to catch the philosophy which underlies the story, but more than this, they put the children into sympathetic touch with Shakespeare as a man and a dramatist. Their value will be more appreciated when Shakespeare becomes a serious study.

MRS. E. G. GREENE, Pres. Women's Club.

A GOOD BASIS FOR SERIOUS STUDY

CALGARY, Alberta, Canada.

I think "Beautiful Stories from Shakespeare" is well adapted to inspire boys and girls with a love of literature. Moreover, it furnishes a good basis for more serious study in later years. I would particularly recommend it for its style of English and illustrations.

MARY MACDONALD, Pres. Shakespeare Club.

PLEASED WITH THE STYLE

LETHBRIDGE, Alberta, Canada.

After examining "Stories from Shakespeare" I take pleasure in expressing my satisfaction with the style in which the ideas are presented. I believe that the study of English literature would be carried on much more satisfactorily among seniors if this book was read by them early in life.

MISS H. ELDER, Pres. Women's Club.

THE PLAN ADMIRABLE

BERKELEY, California.

The translations of Shakespeare for the use of young people is admirable, and this edition, by E. Nesbit, seems to meet satisfactorily such a need. I am much pleased with it.

MARY C. HALL, Pres. Town and Gown Club.

THE BEST THING YET

HOLLYWOOD, California.

"Beautiful Stories from Shakespeare" seems to me the best thing of the sort yet published for children. Ellen Nesbit, the author, is one of the best in the field of literature for young people, and the plan of this work is especially well adapted to the use of boys and girls, decidedly more so than Lamb's Tales.

ALICE M. DAVIDSON, Pres. Women's Club.

WILL FORM HIGH IDEALS

GRANT'S PASS, Oregon.

I believe that if children read "Beautiful Stories from Shakespeare" they will be more interested in the dramas when they are old enough to study them. The study of the stories will aid materially in forming in the child's mind high ideals in literature and art.

PEARL BARBER, Head of English Dept.

A GOOD METHOD FOR THE GRADES

KELSO, Washington.

"Beautiful Stories from Shakespeare" appeals to me as a good, simple method of taking up a study of Shakespeare, especially in the grades. It might also be used profitably as a foundation for more serious study.

T. O. MORTENSON, English Teacher.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

SHOULD HAVE A READY SALE

ATHENS, Pa.

I am glad to state that children should be interested in classic literature, and any work (speaking of "Beautiful Stories from Shakespeare") that will do this should have a ready sale.

GEO. E. ROGERS, Supt. Schools.

A VALUABLE COLLECTION

SAYRE, Pa.

That boys and girls may form a liking for good literature, a collection of "Stories from Shakespeare," well edited would be very valuable. From a hurried review I judge E. Nesbit's "Beautiful Stories from Shakespeare" is such a collection. L. E. DELANEY, Supt. of Schools.

MOST DELIGHTFUL

PROVIDENCE, R. I.

I consider these stories most delightful. They certainly are a splendid preparation for the later study of Shakespeare and I most heartily endorse the collection. ELLA L. SWEENEY,

First Asst. Supt. Public Schools and in full charge of the reading done in the schools of Providence.

STORIES CLEAR AND ACCURATE

LEXINGTON, Mass.

I think the "Beautiful Stories from Shakespeare" is as good a book of its kind as I have ever seen. It will make an admirable introduction to the man himself and cannot fail to awaken interest in his works. The stories are clear and simple, accurate and yet interesting. I think that those who read these stories will be much more likely to be interested in the plays when they study them later. JOHN F. HAMLIN, Prin. of High School.

MRS. NESBIT'S STORIES GOOD

HOMER, N. Y.

I most heartily approve of any good collection of Shakesperian stories for young people, as it brings them into contact with the vast wealth of literature in its best forms. Mrs. Nesbit's collection of stories seems to be a very good compilation.

(Signed) J. M. ROUND, Prin. High School.

A BOOK PARENTS WILL DO WELL TO BUY

LIVERPOOL, N. Y.

Judging from a hasty examination, I would consider "Beautiful Stories from Shakespeare" a book which parents would do well to place in hands of young children, as it will undoubtedly create a desire for fuller knowledge of the author. (Signed) D. J. TERR, Prin. High School.

MEETS A NEED "LAMB'S TALES" DOES NOT

CANAJOHARIE, N. Y.

I consider "Beautiful Stories from Shakespeare" a highly satisfactory work from an experienced writer. It should be attractive and very helpful to children of the third, fourth, and fifth grade age especially. I believe it meets a need the familiar work, "Lamb's Tales from Shakespeare," does not satisfy. A. M. TOWNSEND, Principal High School.

A DELIGHTFUL BOOK

FAYETTEVILLE, N. Y.

I have examined "Beautiful Stories from Shakespeare" and find it to be a delightful book for children, interpreting the characters in an interesting and clear way, which cannot but help to make a good introduction to the fuller study of that author in later years.

(Signed) D. B. WILLIAMS, Prin. High School.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

MIDDLEBURGH, N. Y.

From ADDISON L. HILL, B. S., Principal of High School:

I have examined "Beautiful Stories from Shakespeare," by E. Nesbit, and consider it to be an excellent book for children. It is so simple that the stories can be readily understood and appreciated by the child. It furnishes a store of good healthful reading which is not easily obtainable in a form so simple and yet concrete for the child mind.

RANDOLPH, Mass.

From WATSON C. LEA, Supt. of Schools:

I have examined the book entitled "Beautiful Stories from Shakespeare," published by The John A. Hertel Co., and find it well adapted for children. These stories containing the plots of dramas by the greatest writer of English in all history should be known by all English speaking children.

CHARLESTOWN, Mass.

From SARAH E. LEONARD, Prin. of the Harvard Grammar School:

The book "Stories from Shakespeare" is one of the best that I have seen. The illustrations are beautiful and true to the text. The language is simple and appealing to the child's mind.

CHESTER, Mass.

From W. H. SANDERSON, Supt. of Schools:

The brief examination I have made of "Beautiful Stories from Shakespeare" leads me to think it a very valuable book for the young. The boy or girl owning it has an introduction to the master writer of the English language.

COBLESKILL, N. Y.

From C. W. ARMSTRONG, Prin. Cobleskill High School:

A brief review of "Stories from Shakespeare" leads me to express the hope that it will find its way into the hands of many of our boys and girls. While it can't fail to interest, it will help lay a sure foundation for good reading and a deeper delving into the works of that master mind, Shakespeare.

SIDNEY, N. Y.

From C. G. MABEY, Supervising Principal of the Public Schools:

I consider "Beautiful Stories from Shakespeare" to be a fine collection for young children. A careful reading of such stories will certainly be of value to them in their school work.

UNADILLA, N. Y.

From FRANK STANBRO, Principal:

From a short examination of the book "Beautiful Stories from Shakespeare," I deem it an excellent book to be put into the hands of young children. It will undoubtedly be of benefit to the child in his later study of Shakespeare.

ELMIRA, N. Y.

From A. C. Mackenzie, Pres. Elmira College:

I have looked through the volume "Stories from Shakespeare." It is unique and well adapted to create in the young pupil an early taste for the best things not only in Shakespeare but also in general literature.

PUTNAM, Conn.

From EMMA J. KINNEY, Librarian:

I consider "Beautiful Stories from Shakespeare" a most valuable collection in preparing the child for later work in literature. The collection will also appeal to older, busy people. I heartily endorse the work.

What Educators and Others Think of Our Shakespeare

HARTFORD, CONN.

From THOMAS S. WEAVER, Superintendent of Schools:

The selection entitled "Beautiful Stories from Shakespeare" is in my opinion a most valuable help to children in getting hold of the story portion of the works of Shakespeare. I am sure that any parent wishing to put into the hands of a child good literature could do no better.

EAST HARTFORD, CONN.

From T. H. DELEANDRES, Supt. of Schools:

"Beautiful Stories from Shakespeare" is a very valuable book to put into the hands of boys and girls. Reading it at impressionable age, they will, when older want to read the plays of the great author in their customary form. This is desirable, as without a knowledge of his works, no education is complete.

EAST HARTFORD, Conn.

From JAMES R. TUCKER, Principal of High School:

I am pleased to recommend "Beautiful Stories from Shakespeare" as a fascinating and helpful book for young people. It should be a great aid in creating and stimulating interest in the plays of the great dramatist and cause them to be read with pleasure by all our young people in and out of school.

EAST HARTFORD, Conn.

From JONAS M. TOMPKINS, Principal Centre School:

I have examined a copy of the book called "Beautiful Stories from Shakespeare" and believe that parents can do no better when buying books for their children than to purchase a copy of this book. It is is well worth the cost.

South District Public Schools,
HARTFORD, Conn.

From LOUIS H. STANLEY. Prin. Lawrence Street School:

I have examined "Beautiful Stories from Shakespeare" and consider it one of the the most valuable books to put into the hands of the boys and girls. The stories furnish a splendid preparation for the later study of Shakespeare.

From CAROLINE M. HEWINS, Hartford Public Library:

"E. Nesbit" puts the plots of Shakespeare's plays into simple English, more intelligent to children of ten or twelve than Lamb's Tales, which are too involved for the average boy or girl under fourteen or fifteen.

From ELIZA S. GEER, Lawrence Street School:

"Beautiful Stories from Shakespeare" is certainly the most attractive book of its kind for children of the seventh grade.

From AUSTIN B. BASSETT, Hartford Theological Seminary:

I have been looking over these pages of "Beautiful Stories from Shakespeare" and find them very alluring. Every child would enjoy them, I am sure, and through the years of youth, too.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

From L. W. LOFTUS, Prin. High School: CARBONDALE, Penn.

"Beautiful Stories" should prove a strong incentive to children, and also to adults, to become interested in the world's best literature. I heartily recommend the work.

HONESDALE, Penn.

From J. J. KOEHLER, County Supt. of Wayne Co.:

I have read one story, "King Lear," from the volume "Beautiful Stories from Shakespeare," and I have found it attractive, well told, and well adapted for the child mind. The colored plates and pictures add much to the interest of the stories.

PECKVILLE, Pa.

From GRACE L. AYRES, Teacher in High School:

I have examined with care "Beautiful Stories from Shakespeare" and consider it well adapted for home reading.

MAYFIELD, Pa.

From E. M. TAYLOR, Superv. Prin. of Schools:

From a brief examination of Nesbit's "Beautiful Stories" I judge it to be an excellent work for the purpose of introducing children to a knowledge of Shakespeare.

STROUDSBURG, Pa.

From ROBERT BROWN, JR., Vice-Prin. High School:

I have looked over "Beautiful Stories from Shakespeare" and consider it excellent in its simplicity of style and clearness and beauty of expression. To cultivate a taste for good literature in the young as well as to interest both young and old in the writing of the world's greatest dramatist the book will prove most valuable.

From THOMAS F. HANAHUE, Prin. High School: OLYPHANT, Pa.

I have carefully examined "Beautiful Stories" and am of the opinion that it would prove very helpful to anyone who takes up any work of that kind, and especially children who are hampered more or less in their school work in the study of Shakespeare.

OLYPHANT, Pa.

From MISS McHALE, Teacher of English, High School:

Believe "Beautiful Stories from Shakespeare" should be in every young student's library.

BELVIDERE, N. J.

From C. H. REAGLE, Supervising Principal:

Shakespeare wrote for grown-up people, but this collection of his writings as retold by E. Nesbit are of such simplicity that they can be easily interpreted by children. The beautiful and profuse illustrations tend also to make it interesting to the child. By bringing this book in reach of the child you are giving him not only what he will appreciate, but what will largely determine his general reading.

From S. M. TRESSLER, Prin. High School: WASHINGTON, N. J.

"Beautiful Stories from Shakespeare" will greatly help any boy or girl who will take the time to read it carefully. It will help to develop a taste for good wholesome literature.

NEWTON, N. J.

From CHARLES L. STEEL, Rector Episcopal Church:

"Beautiful Stories from Shakespeare," presenting in simple tales the classic writings of the great poet, possesses the advantage of leading the youthful reader up to the appreciation of good literature.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

From O. D. MATHEWSON, Supt. of Schools: BARRE, Vt.

It is always a pleasure to commend a really good book for children; such a book is Miss Nesbit's "Beautiful Stories." Books of this sort do much to cultivate a taste for the best in literature. I would be glad to see this book in every home and read by all its inmates, young and old.

From O. K. HOLLISTER, Prin. Goddard Seminary: BARRE, Vt.

After an examination of "Beautiful Stories from Shakespeare," I consider the book of sufficient value to subscribe for it for my daughter nine years old. I believe it will aid in developing a liking for good literature.

BARRE, Vt.

From E. O. THAYER, Pastor M. E. Church:

Our children need direction in their reading so as to cultivate a taste for the best. Miss Nesbit's "Beautiful Stories from Shakespeare" seems admirably adapted to this purpose.

From P. W. McKENNA, Pastor Catholic Church: BARRE, Vt.

The book is beautifully illustrated. The whole scheme of the work I consider excellent.

From W. E. BRAISTED, Pastor Baptist Church: BARRE, Vt.

Anything that will help to cultivate in the minds of our children an appreciation of the great classic literature of the world is surely worth while. The need is very great to-day in the presence of so much that is superficial and unworthy.

"Beautiful Stories from Shakespeare" seems well prepared to stimulate this finer sense of real literary worth, and as such must be commended.

From W. J. M. BEATTIE, Rector Episcopal Church: BARRE, Vt.

I have examined "Beautiful Stories from Shakespeare" and am glad to be able to recommend the book to the people of Barre. I think we ought to try to teach our young people to read such literature; this book will no doubt help the children to cultivate a taste for good literature.

BURLINGTON, Vt.

From MARY P. NORCROSS, Teacher of English, High School:

I think the book is one which will interest any young person, and help to prepare him for his study of Shakespeare in the High School.

MILFORD, N. H.

From CHAS. A. REESE, Pastor of Baptist Church:

It is a pleasure to commend such a work as this. The boy or girl who reads these stories will never forget Shakespeare and will gain innumerable advantages from the knowledge they impart.

MILFORD, N. H.

From MARY E. DAVIDSON, Teacher of First Grade:

It seems to me that this work would be a valuable one for children and would be a help to them in their later study in the High School.

PEPPERELL, Mass.

From HELEN M. POND, Teacher of First Grade:

This book is one in which I am sure children will be interested and will create in them a love for Shakespeare when older.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

PEPPERELL, Mass.

From MARY L. P. SHATTUCK, Member of the School Board:

I endorse this book.

PEPPERELL, Mass.

From MARY A. WOOD, Teacher of the Eighth Grade:

This book would be an excellent one for every pupil to have in his home.

PEPPERELL, Mass.

From EMMA H. HAYNES, Supervisor of Drawing in the Public Schools:

This book is finely illustrated and is one I should be glad to own.

PEPPERELL, Mass.

From ROBERT W. DRAWBRIDGE, Pastor of Congregational Church:

This is to certify that I have examined the prospectus of "Beautiful Stories from Shakespeare" and gladly recommend it as a book eminently suited for the home, particularly where there are children. It will prove a valuable introduction to the best of the world's literature.

PEPPERELL, Mass.

From PUTNAM WEBBER, Pastor of Methodist Church:

I can endorse the above and wish that the children in our homes may read such books to the end that they may cultivate a taste for helpful and uplifting reading.

HACKETTSTOWN, N. J.

From W. S. ROBINSON, Pastor First M. E. Church:

"Beautiful Stories from Shakespeare," retold by E. Nesbit, will appeal to anyone interested in the education of children as an ideal introduction of the child-mind to the study of Shakespeare. I commend it to the favorable consideration of parents and teachers.

NEWTON, N. J.

From HARRIET P. MUHLEMAN, Teacher of English in High School:

I consider that "Beautiful Stories from Shakespeare" gives the essential facts of the plays in an unusually clear and interesting manner, and that it would be a good preparation for the later study of Shakespeare.

NEWTON, N. J.

From Dr. B. HOOD, Pres. Board of Education:

I find "Beautiful Stories from Shakespeare," because of their simple and good form, an excellent work for the use of boys and girls in charge of painstaking parents and guardians.

NEWTON, N. J.

From J. B. WILEY, Prin. of Schools:

I have examined "Beautiful Stories from Shakespeare" and find it an admirable book to read for preparation to study some of the plays of Shakespeare.

The book will appeal to all students in the Grammar and High School.

FOREST CITY, Penn.

From F. H. TAYLOR, Supt. of Schools:

After an examination of "Beautiful Stories from Shakespeare" I find the work excellent and one that will prove helpful to anyone who reads it.

CARBONDALE, Penn.

From T. L. GILMARTIN, Supt. of Schools:

"Beautiful Stories from Shakespeare" must prove a valuable help to students of Shakespeare.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

AWAKENS INTEREST

PROVIDENCE, R. I.

It seems attractive to the child and may awaken an interest to know more of Shakespeare's works.

(Signed) PHEBE E. WILBUR, State Critic.

WILL INDUCE OLDER ONES TO READ

TUFT'S COLLEGE, Massachusetts.

It seems to me that Nesbit's "Beautiful Stories from Shakespeare," may be just what some families will appreciate as a means of familiarizing the children with the outline of some of the best of the great dramatist's stories, and so be led to a later reading of the plays themselves. The style of the transcription is simple and attractive.

B. L. MAULSBY,
Professor of English Literature and Oratory.

A FAVOR LONG HOPED FOR

GREENVILLE, Texas.

To whom it may concern:—I have carefully examined "Twenty Beautiful Stories from Shakespeare." I am delighted to see that Mrs. E. Nesbit has converted these greatest of all English productions by the greatest writer that has ever lived, into clear and comprehensive stories suitable for the young as well as the older. To bring Shakespeare's masterpieces into clear, comprehensible and related form into the homes of the people will be a favor long hoped for by the best literary minds of this country. Canon Farrer says, Shakespeare shows greater familiarity with the Bible by general quotations than any other secular writer that has ever written. We heartily commend this book.

J. A. THOMAS, Supt. of Schools.

AN UNUSUALLY ATTRACTIVE BOOK

ST. JOHNSVILLE, N. Y.

I consider "Beautiful Stories from Shakespeare" an unusually attractive book for students of the 6th and 7th grades of school work.

W. L. WEST, School Principal.

ATTRACTIVE AND USEFUL

DUNDEE, N. Y.

The "Beautiful Stories from Shakespeare" appeals to me as not only an attractive but a useful book for children. It would serve either in the home or school to create a desire for reading the books of our greatest English author.

ADA Z. FISH, Precp.

A GREAT HELP TO BOYS AND GIRLS

ELMIRA, N. Y.

The Shakespeare Stories will be a great help to the boys and girls of our schools who possess a copy.

F. R. PARKER, Prin. Free Academy.

JUST WHAT IS NEEDED

FONDA, N. Y.

I consider Nesbit's "Beautiful Stories from Shakespeare" one of the most valuable books to put into the hands of children. It is just what we need to give the young folks a taste for good literature.

W. H. EDWARDS, Prin. High School.

HIGHLY ATTRACTIVE

PROVIDENCE, R. I.

I find this work highly attractive, entertaining and instructive. A valuable book for any home, awakening an interest in Shakespeare's work.

(Signed) ELIZABETH J. CORRY,
Prin. of Summer St. School.

WHAT EDUCATORS AND OTHERS THINK OF OUR SHAKESPEARE

THE BEST READING POSSIBLE TO GIVE BOYS AND GIRLS

LEWISTON, Maine.

Beautiful Stories from Shakespeare are among the best reading it is possible to place into the hands of boys and girls, and I have often advised them, both because of their immediate interest and rare educational value, because they lead to a love and understanding of literature that is worth while. ARTHUR J. COLLINS, Supt. of Schools.

A VALUABLE BOOK FOR CHILDREN

GLASTONBURY, Conn.

From a very hasty examination of "Beautiful Stories from Shakespeare," I consider it a valuable book to put into the hands of children, especially those below the seventh grade.

(Signed) L. A. MARTIN, Prin. High School.

STORIES TOLD IN EXPRESSIVE ENGLISH

PITTSTON, Pa.

This is to certify that I have examined the book, "Beautiful Stories from Shakespeare." I find it well worthy of purchase by young men and women who wish to prepare themselves for the study of English literature, of which William Shakespeare was one of the clearest and truest exponents. The stories are comprehensive and told in clear and expressive English. I feel free to give the work my heartiest endorsements, and to recommend it to intelligent readers, young or old. ROBERT S. T. SHIEL, Supervising Principal of Schools.

WILL MAKE CHILDREN FAMILIAR WITH SHAKESPEARE

COLBY COLLEGE, Waterville, Maine.
Women's Division.

In examining "Beautiful Stories from Shakespeare" I am convinced that the plays are here presented in a form which gives to children a familiarity with good literature which is invaluable in later years.

(Signed) GRACE E. BERRY, Dean of the Women.

A VERY VALUABLE WORK

BINGHAMTON, N. Y.

I have examined "Beautiful Stories from Shakespeare" and think it a very valuable work to encourage the reading of the plays of Shakespeare by children, who are not old enough to read the ordinary editions and understand them. A child who becomes interested in early life in good literature will later read a much higher grade than one who has not had access to the classics written in simple form. F. A. JOHNSON, Prin. Laurel Ave. School.

WELL DESIGNED

PROVIDENCE, R. I.

This work seems attractive and well designed to awaken interest in the works of Shakespeare.

(Signed) WM. H. EDDY, Prin. Messer St. School.

BEAUTIFUL STORIES

FROM

SHAKESPEARE

Retold by E. NESBIT and E. T. ROE, LL.B.

Shakespeare's Twenty Best Dramas and Tragedies

WHAT IT IS. A choice collection from the world's greatest classic writer. Carefully selected and retold in a most interesting style for the busy man and woman as well as for the boys and girls. The author has retained Shakespeare's language wherever possible, and in every instance recites the plot in a direct, interesting and fascinating style.

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WHAT IT CONTAINS. Twenty of Shakespeare's best, choicest and most familiar comedies and tragedies, also a **Pronouncing Gazeteer** of names used in his works; besides about **thirty pages of Apt and Familiar Quotations** from Shakespeare's works, alphabetically arranged. This volume is appropriately illustrated with nearly **one hundred pen drawings and colored plates and contains over three hundred pages.**

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BEAUTIFUL STORIES FROM SHAKESPEARE

THE J.A.H.C.

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